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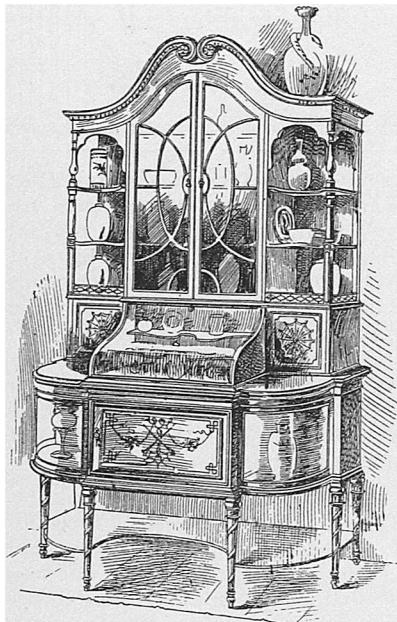
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# THE DECORATOR AND FURNISHER.

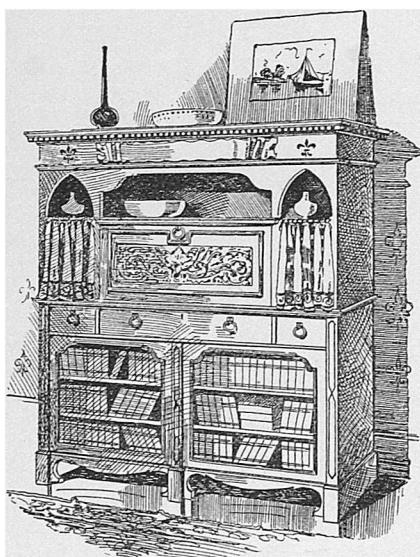
intended to be a repository of dainty china, with, as in this instance, a gem show case added thereto. The whole design is characteristic of the early marquetry period of Louis XVI. The detail of this mode is peculiarly refined, and much



AN EARLY LOUIS SEIZE CABINET.

of the furniture of the time was rich in colored woods and ormolu. Satinwood, for instance, with tulip borders, and stained marquetry inlay, would be appropriate materials for such a cabinet.

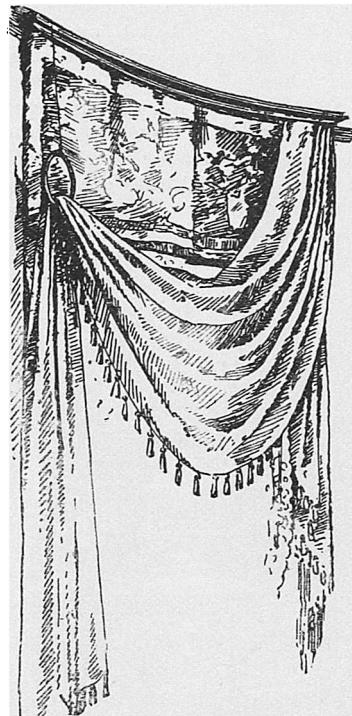
THE economic cabinet bookcase is one of the requirements of the hour. Every boy and girl in the family, nowadays, possesses their own private library, and hence require a bookcase like that shown herewith, that is not only economical in price, but artistic in appearance. We show



A BIJOU BOOKCASE.

five bookcases on page 230 of artistic construction, which have the prime merit that the top shelves are within easy reach, and are suitable for the display of bric-a-brac. We think tall library bookcases are a mistake.

WE think our readers will forgive us for the persistence with which we call their attention from time to time to novel conceptions in drapery. Drapery, as a decoration for doors and windows, has been in vogue in the homes of men ever since the time of the Pharaohs, and if the stories of historians be true it would tax modern ingenuity to its utmost extent to defy the ancient manufacturers of ornamental silks, painted linen, and cloths of gold that were used as door draperies in ancient palaces. The Arabians, in the height of their magnificence, emblazoned their hangings with little pieces of metallic mirrors, and also with colored beads and precious stones. Nowadays, silks and tapestries are commonplace luxuries, but the most brilliant and priceless examples of weaving will not awaken admiration, unless they be draped with pleasing elegance before our doors and windows.



A GRACEFUL DESIGN IN WINDOW DRAPERY.

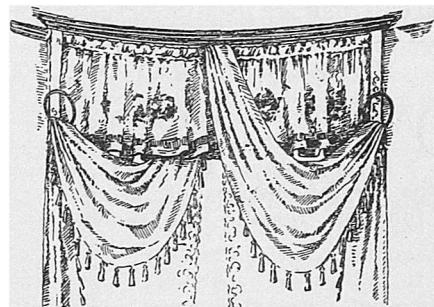
Thus, year by year, we notice an ever increasing regard for beauty in the matter of decorative hangings. The hard and formal valance of twenty years ago is doomed to oblivion, and the simpler and more rational draperies in natural soft folds are destined to entirely supersede them.

THE window curtain first shown herewith, would look well even if made in a cheap kind of cretonne. It is a design which would be serviceable and effective either in a small drawing-room or a bedroom where the windows are of sufficient height to admit of such a quantity of drapery over the upper part.

THE second drapery design which is shown is equally simple, and would, perhaps, meet with more general approval on account of its being balanced on either side. The full, pleated valance is always effective when in good taste, it seems so natural and unconstrained. The method

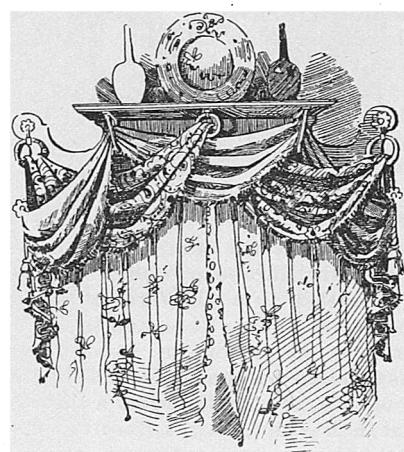
of supporting the ends of the festoons by means of cords and rings is an agreeable novelty, and one that is quite in harmony with the general simplicity of the design.

WE have another idea to convey, as shown in our third drapery illustration. While a curtain hung from rings and a pole may be very simple, we must confess it is altogether too simple to our taste,



A SIMPLE AND ELEGANT DRAPERY.

the effect being generally hard and displeasing. It always affords us satisfaction if we can by any means avoid using it, and we feel that many of our readers would cast it aside in preference of something more artistic, if they could only be shown suitable designs such as the one here given, by which it may be disposed. This is a simple and novel way of draping a window, without introducing the clumsy looking metal or wooden cornice. Take a piece of wood, and shape it the desired size; place an overshell on it, if possible, and then hang two or three festoons of drapery from rings on the face of the board, in the manner indicated. This will hide the small iron rod from which the long curtains are suspended, which will be fixed between the archi-



A DECORATIVE ARRANGEMENT.

traves of the window or door which is being draped.

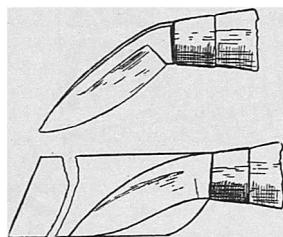
## “CHIP CARVING.”

BY JOHN W. VAN OOST.

CHIP or notch carving is the simplest method of decorating wood that has yet come to light. No wonder that it is becoming such a universally favorite pastime. There is no expense at-

tached to it; no costly tools to buy and keep in cutting condition—no bench with its accessories, and moreover no especial place to work in, and so unlike wood-carving, where we have to acquire the sister arts before anything like proficiency can be attained. Chip carving can be commenced right away, and something of real art value made, which means so very much to the impatient beginner. The entire work is done with one simple tool (to-wit), a simple hook-bladed knife (Fig. 1) fitted into a wooden handle, which any smith will make for about 50 cents, or one may be constructed from a shoemaker's knife, as shown in Fig. 2. Perhaps in some hardware stores a patternmaker's knife may be purchased; they come in three sizes and shapes. The largest is the best.

We will now see what chip carving really means as distinguished from the ordinary



FIGS. 1 AND 2. SHOWING KNIFE MADE BY GRINDING DOWN A SHOEMAKER'S KNIFE.

carving. It is a method of decorating surfaces generally—not necessarily flat—by cutting various shaped notches or hollows in the surface of the wood, the notches being arranged in a uniform manner—mostly of a geometrical form of decoration. The notches are nearly always made on the slant from opposite directions, so that the

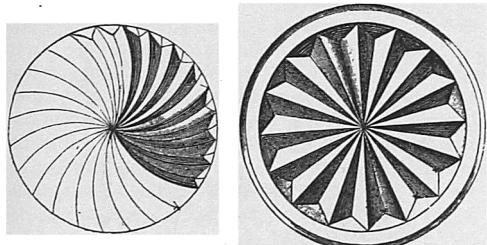
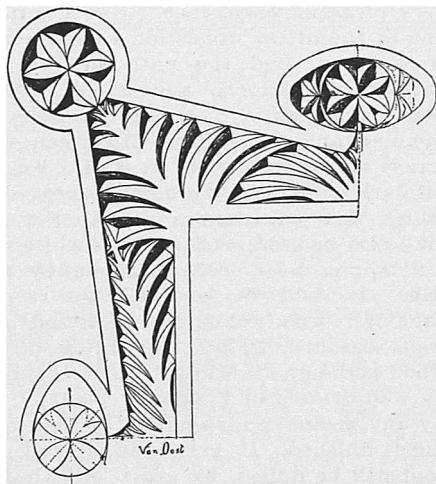


FIG. 3.  
DESIGN PARTLY CUT.  
FIG. 4.  
SHOWING SHAVING FORM BY THE NOTCHES CUT OUT.

bottom of each notch, instead of being flat, as in ordinary wood carving, is merely the angle formed by the two sides or walls, which is merely a V-shaped groove. This style of decoration was very much in vogue by the Byzantines and Moors, and some very beautiful specimens have come down to us, which give a high idea of this extraordinarily rich and brilliant art. Before going further we will get the knife ready for use. Experienced carvers well know the importance of having this tool sharp. For the benefit of the beginner this cannot be too strongly insisted upon. The knife must not be what would be thought sharp in an ordinary pocket knife, it must have the keenness of a barber's razor; it cannot be too sharp; therefore no trouble should be spared to get the tool in first-class condi-

tion and keep it so. Good, clean work cannot be done if the knife is the least bit dull, and the labor of cutting will be greatly increased, making the hands tired through unneeded pressure, which may cause the knife to slip—result, a very

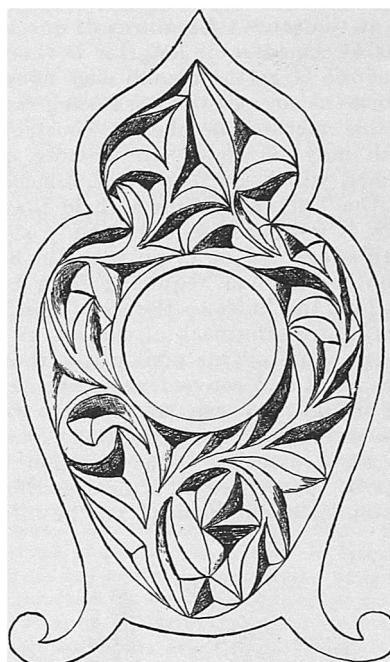


PICTURE FRAME IN CHIP CARVING

painful wound (equal portions of the tincture of benzine and tincture of myrrh is the best remedy for these lacerations. Saturate a piece of linen and rap smoothly round the cut.) A piece of good oilstone will be the best to sharpen the knife, on using plenty of oil or glycerine and alcohol, equal parts. Always thoroughly clean the stone after using, as the oil will dry in and it will become hard and useless. The blade should be ground to a gradual taper, as all the cutting is done with about half inch or so of the point, so when sharpening the blade the greatest attention should be paid to this part. It should be one continuous level, not beveled, as in an ordinary penknife. Place the knife flat upon the stone, and rub it gently backward and forward. Do not press hard or the edge will feather; when one side is pretty well rubbed down turn it over. Turn it over upon the back of the knife, that is to say if the cutting part is toward you, turn it over away

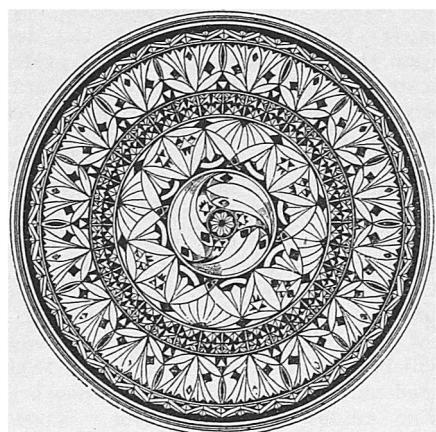
which can never be got sharp. (I think that this is the reason so few men in America shave themselves, they not knowing that the razor must be turned upon its back.) The final cutting edge is given by a few rubs upon a strap. A piece of buff leather nailed on a board will answer, or even a piece of wood rubbed with a little stone rouge; a few gentle rubs will be sufficient. The strap should always be kept at hand, and whenever the cutting powers of the knife begins to give out a few gentle rubs will restore it. Turn it over upon its back the same as when sharpening it.

Now procure a piece of white wood (American bass.) Upon this mark off with a pencil and rule two lines a quarter of an inch apart, or less, of any length. With the point of the knife cut through the surface of the wood one of the lines at any angle sloping toward the other; next cut the other line, keeping the knife at the same angle, sloping downward toward the other cut. A V-shaped piece of wood will come away, leaving a clean, smooth



WATCH STAND IN CHIP CARVING.

notch. This is all there is to chip carving. The design depends on the size, curve and general arrangements of the notches. For the first practice we give a star device with straight rays. It is very simple, and can easily be laid out upon the cover of a box. The carver does not require to support his work upon a bench, although he may do so should he wish. Generally it is just as easy to hold the wood in one hand and the knife in the other. Instead of always having the work lying flat upon the table it can be moved about to suit the kind of cut being made. Herein lies the great convenience of the knife over the ordinary wood carving tools. To the majority of amateurs it will feel more familiar in the hand from its resemblance to an ordinary jack knife. There are many ways of holding the knife. One is with the handle firmly grasped in the right hand and the joint of the forefinger curved over the back of the blade. This is especially useful when the work is held in the

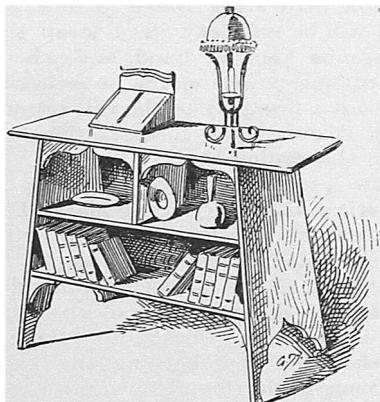


CHIP CARVED TABLE TOP.

from you. This may seem very awkward at first, yet your hand will soon become accustomed. The reason for this will be plainly seen—should you turn it on its cutting edge, it is liable to come in contact with the stone, making a round edge,

# THE DECORATOR AND FURNISHER.

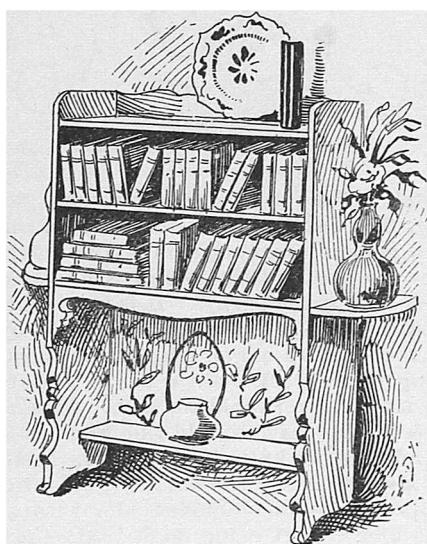
other hand; but if the work is upon the table it does not give much freedom of action. A powerful way of holding the knife is by grasping the handle with all four fingers, not resting them upon the work. This will be found a very free way of cutting. The thumb gives the neces-



A HOME-MADE BOOKCASE.

sary support and steadiness to the cut, and at the same time allows of one being made of considerable length. If the work is not too large the thumb may be rested against the edge of the work being carved. By this method notches of considerable depth may be made. In cutting curve notches, which are the most difficult to cut, the knife should be so held that the elbow is well away from the body, so that a full sweep can be given with the blade.

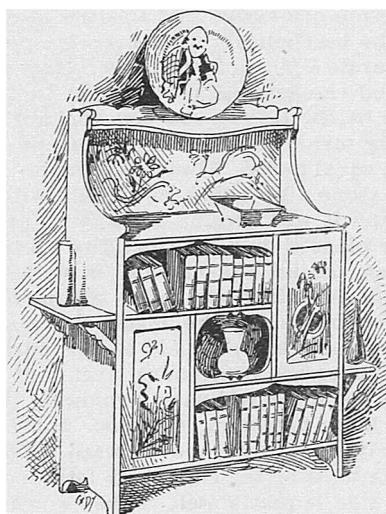
Another method requiring both hands is to hold the knife in the right hand and press against the back of the blade with the left thumb. This plan will be found of great relief and convenience when cutting long straight grooves. Of course it will be understood that when working this way the work must be secured upon some support. These are all typical methods of making cuts, but it must not be inferred



FOR CHRISTABEL'S ROOM.

that the knife may not be held in another way. Any way in which the carver finds he can get the most command over the tool will be the right way. After a very small amount of practice no regard need be consciously paid to the way in which it is held; it will be held naturally in the best way to do the work intended.

As to the choice of woods for chip carving, I would recommend sound white wood, free from knots, for the first practice. It is soft and even of grain, and does not require an amount of strength to cut it, and will in the course of time take on a very pleasant warm tone. Sweet gum is one of the nicest woods for a beginner to work upon, and the path of the tool through it is smooth and glossy, and it takes polish well. Sycamore possesses the same advantages as gum. American walnut is also easy to cut; it is of a beautiful dark color, which is much improved by oiling, wax polish and age. Other woods may also be used, such as lime, white walnut, apple, pear, cedar, mahogany and oak. It will be as well to remark that all wood should be sound and well seasoned. The preparation of the wood is the greatest importance. It should be well dressed and smooth planed; not by any means sandpapered till the carving is finished. If it is sandpapered the tool will be dulled by every cut that is made with it by the small grit which has worked into the wood from the paper.

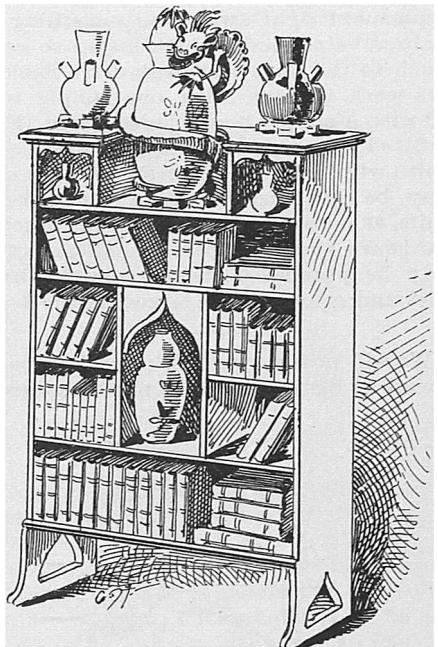


FOR ROSALIE'S ROOM.

The design should be drawn direct upon the wood or transferred with carbon paper. Some beginners stick the design upon the wood with glue, but I prefer to draw or transfer them, as not only are the originals preserved for future reference, but the plain wooden surface is better to work upon. To any one who can use a pair of compasses and a rule, or has any knowledge of practical geometry, the difficulty of drawing the designs will be so trifling as not to be worth consideration. As the designs show the shading, and consequently the inner or bottom angles, and not merely the outlines on the surface, it will be well for the tyro to know that he need only draw the outlines. See Fig. 4. The angles indicated form themselves naturally as the cuts are made. (Fig. 3 will explain.) The lines at the bottom of the shaded pockets or notches marked by an X are clearly desirable; but need not be drawn on the wood; only the higher edges are required.

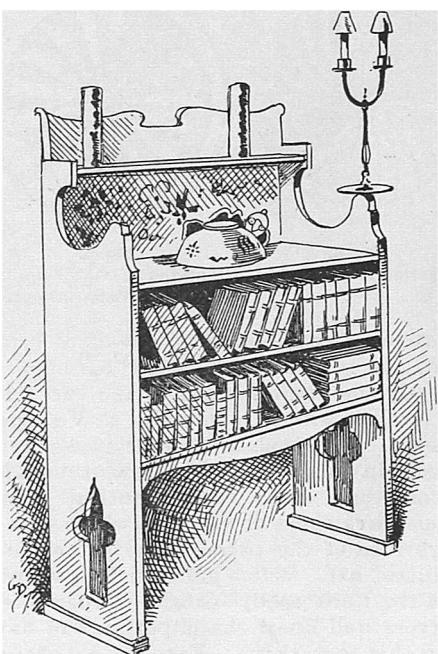
The best finish for chip carving is wax polish, 4 oz. of yellow beeswax dissolved in a pint of spirits of turpentine. Apply with a brush; when almost dry polish with a

stiff brush; should it bloom, another coat will be advisable. Varnishes may be used, and should be applied till they do not sink. Stains are objectionable, as they cause the surface to swell and roughen.



FOR REGINALD'S ROOM.

If they must be used, let them be mixed with spirits of turpentine instead of water, though even then the result is seldom pleasing, as more is absorbed by the ends of the grain than elsewhere, giving the work a dirty, patchy look. A less objectionable way is to paint it with enamel, either all over with one color, or the notches may be picked out with various tints, and if these are judiciously chosen



FOR WILMAR'S ROOM.

very pleasing effects may be obtained. In the same way bronze and gold paints of various tints may be used, though at the risk of the decoration, tending rather to barbaric splendor than artistic taste.